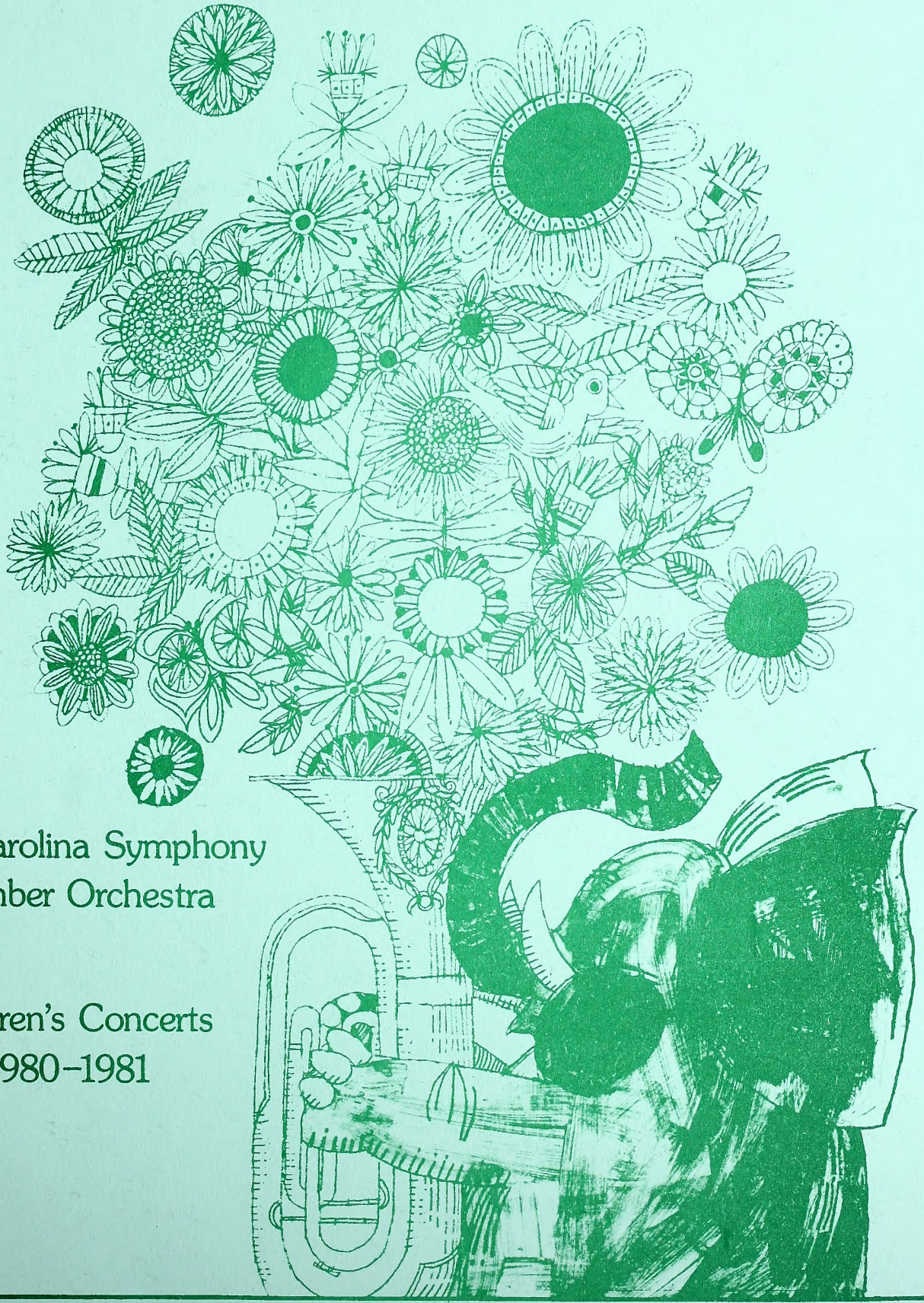
F37
8:S98
1980/81 CO
Teacher

Tips To Teachers

by Adeline McCall



North Carolina Symphony
Chamber Orchestra

Children's Concerts
1980-1981

Digitized by the Internet Archive
in 2013

http://archive.org/details/tipstoteacher1981mcca

T I P S T O T E A C H E R S

Copyright by Adeline McCall, 1 9 8 0

The North Carolina Symphony

C H A M B E R O R C H E S T R A

CHILDREN'S CONCERTS

1980 -- 1981 Season

T I P S T O T E A C H E R S

---

b y A d e l i n e M c C a l l

C O N T E N T S

2 Getting Ready for your North Carolina Symphony Orchestra Concert

3 Children's Concert Program and List of Recordings -- Season 1980 - 1981

4 Some Suggestions on Concert Preparation

5 Notes on the Children's Program

5-8 OVERTURE -- "Abu Hassan"

9-10 HOLBERG SUITE, Op. 40 -- Grieg
Prelude
Rigaudon

11 Song: OLEANA -- Norwegian Folk Song

12 MARCH OF THE SIAMESE CHILDREN from "The King and I" -- Rodgers

13-14 SYMPHONY No. 100 in G Major ("Military") -- Haydn
Menuetto
Finale

15 COLONEL BOGEY MARCH -- Alford

16 Song: I MAY NOT PASS THIS WAY AGAIN -- McKuen

17 L'ARLÉSIENNE -- SUITES NO. 1 and NO. 2 -- Bizet

18 Movement

19 Some Suggestions to New Teachers

20 Warm-up Ideas to Initiate Creative Movement

21 Finger Painting

22-23 Bibliography -- Books, Films, and Filmstrips

North Carolina Symphony P. O. Box 28026 Raleigh, N. C. 27611
Jackson Parkhurst, Director of Education

G E T T I N G R E A D Y

f o r y o u r

N O R T H C A R O L I N A S Y M P H O N Y C O N C E R T

Start as early as possible to publicize the coming of the
NORTH CAROLINA SYMPHONY ORCHESTRA
to your community

1. Through pictures and articles in local papers
2. Through radio and television announcements
3. Through memos to parents

SEE THAT Principals, Teachers and School Administrators have correct information on the DATE, THE DAY OF THE WEEK, and THE HOUR of the children's concert set in their schedules. Avoid conflicts by checking with the School Superintendent before sending out notices.

BE SURE TO INFORM Cafeteria Managers, Librarians, Teachers' Aides and Assistants about the concert.

FOLLOW UP with announcements at teachers' meetings, P T A meetings, and on bulletin boards.

ARRANGE FOR A DIRECTOR OF TRANSPORTATION to work out bus schedules, and notify local police to cooperate in providing an escort, and blocking streets. Inform each school of the route to be taken; where to load and unload, etc.

MAKE A SEATING PLAN FOR THE CONCERT, and send copies to all schools with directions for entering and leaving the concert hall.

SCHEDULE IN-SERVICE Teachers' Workshops to prepare for the children's program. Invite art teachers, school librarians, special teachers, aides, and assistants.

ORDER ALL MATERIALS
AS EARLY AS POSSIBLE

An important part of concert preparation is familiarizing children with the music through listening to recordings, and reading stories about the music and the composers in their classrooms.

ORDER THE RECORDINGS. These are listed with the children's program on page 3. In order to facilitate the circulation of records, one complete set for every six or eight teachers is recommended.

ORDER SYMPHONY STORIES. Each child should have his own individual copy of these booklets. Materials printed in Symphony Stories are copyrighted, and may not be duplicated.

ADDRESS ALL ORDERS TO:
North Carolina Symphony, Jackson Parkhurst, Director of Education
P. O. Box 28026, Raleigh, N. C. 27611

The North Carolina Symphony . . . Season 1980-1981

CHAMBER ORCHESTRA

Lawrence Leighton Smith, Artistic Advisor and Principal Guest Conductor
James Ogle, Associate Conductor
Jackson Parkhurst, Assistant Conductor
Benjamin F. Swalin, Conductor Emeritus

CHILDREN'S CONCERT PROGRAM

		Recordings
WEBER	Overture -- "Abu Hassan"	London ffrr Stereo STS 15056
GRIEG	Holberg Suite, Op. 40	Turnabout T V S 34404
FOLK SONG	Oleana	Exploring Music, 5 Holt, Rinehart & Winston
RODGERS	March of the Siamese Children from "The King and I"	B O L #54 Bowmar Orch. Lib.
HAYDN	Symphony No. 100 in G Major ("Military") Menuetto Finale	M 34126 Columbia
ALFORD	Colonel Bogey March	B O L #54 Bowmar Orch. Lib.
SONG	I May Not Pass This Way Again	Exploring Music, 5 Holt, Rinehart & Winston
BIZET	L'Arlésienne Suite No. 1 Minuet	B O L #78 Bowmar Orch. Lib. or P M C 7024 Stereo Quintessence
	L'Arlésienne Suite No. 2 Farandole	

. . .
. .
.

In presenting these recordings to children it is important to establish a feeling for QUIET LISTENING. Play them over a number of times before any dance movement or other activity is suggested.

SOME SUGGESTIONS ON CONCERT PREPARATION

1. The purpose of your in-service teachers' workshops is to present the music to be played at the children's concert. Have the recordings assembled in order to demonstrate various ways of bringing the music to life. Ask teachers to participate by offering suggestions and demonstrating their ideas.
    1) Teach the two songs
    2) Teach the percussion score
    3) Show films and filmstrips
    4) Demonstrate creative movement
    5) Suggest art activities
    6) Encourage original writing on various phases of the program

2. Give the children's concert program to all school librarians. See that the recordings are catalogued and made ready for circulation. Ask the librarians as resource teachers to plan for the showing of related films and filmstrips; to set aside reference shelves for books about the music, and for biographies of the composers; to include information about the music and the composers in their scheduled story hours.

3. Classroom teachers have a most important role in making symphony preparation an interesting and enjoyable experience. In some elementary schools teachers plan "mini-workshops," sharing their ideas and demonstrating various aspects of their children's activities with others. In an auditorium or multi-purpose room, three or four grades can assemble for an hour of more. It should be the responsibility of one class to have the floor or stage cleared, and to set up the record player in advance.

4. In schools with central public address systems, special programs may be presented for classroom listening. The symphony-related programs could be planned by a principal, an interested parent, a musician from the community, a child, or a group of children.

5. Players in high school or junior high school orchestras are sometimes available to bring their instruments and give a classroom demonstration.

CLASSROOM ACTIVITIES

Learn to recognize the orchestral instruments by signt and sound. Read books and view filmstrips or films related to the symphony orchestra. Write and illustrate stories about composers and their music.
Paint murals, posters, pictures; construct simple percussion instruments. Create free movement after listening to the recordings; dance to the music. Write a puppet play; make the puppets and construct a stage; perform for other classes. Make illustrated "symphony" notebooks; plan bulletin board displays. Get in touch with a local radio station or television station to find out if there might be a possible tie-in with the music to be played at the concert.

. . .
. .
.

IN THE LIVES OF YOUNG PEOPLE MUSIC CAN MEAN A GREAT DEAL. Early association with fine music builds many emotional satisfactions which carry over into adult life. In to-day's world children's listening experiences are enriched by television performances, radio programs, and by a wealth of excellent recordings. Yet nothing can take the place of a "live" symphony concert.

The anticipation of a concert and preparation for it in advance help to highlight the event. But the real enjoyment and satisfaction of each listener will depend largely upon his own degree of understanding and his familiarity with the music.

Children, like most people, love to hear music with which they are familiar. Learning to recognize a particular piece will involve a number of listening experiences and a period of time through which to repeat and deepen impressions. Children also need to express their impressions through movement, dramatizations, and some form of art interpretation.

. .
.

N O T E S O N T H E C H I L D R E N ' S C O N C E R T P R O G R A M

I. OVERTURE -- "Abu Hassan"
Carl Maria von Weber
1786 - 1826

London ffrr
Stereo
STS 15056

The Overture to Weber's comic opera, "Abu Hassan", will be the opening number on your Chamber Orchestra concert. This is lively, appealing music for children's ears. The fast tempo, the agitated rhythms keep up a continuous feeling of excitement throughout. The music is written in a series of short episodes, changing from minor to major and back again, finally ending in a bold, triumphant major key. Just listening may be enough to introduce this music. But the children may want to move to it, or play percussion instruments. If so, perhaps you could choose a "leader" to stand facing the group, inventing new hand and arm movements as the music changes. Or, if instruments are used the "leader" would "direct", signaling for changes from one type to another, from loud to soft, from slow to fast, etc.

A discussion of the Overture as a mood-setting instrumental number before the opera may bring out many original comments from the children. Ask them what the music might suggest as a possible plot or story.

The Story of "Abu Hassan" from The Arabian Nights

During the reign of the Caliph Haroun-al-Raschid there lived at Bagdad a very rich merchant. He had one son, named Abou (Abu) Hassan, whom he educated with great success. When his son was thirty years old, the merchant died, leaving him great riches. Since his father had forbidden all forms of extravagance Abou longed to spend money. He divided his riches into two parts. With one half he bought land and town houses, the income from which he did not touch. He spent the other half lavishly, giving magnificent dinners and entertainments. In a year his money was spent and all his friends deserted him. He went to his mother for advice, and decided to give no more parties for the people of Bagdad. He put the income from his rents in a strong box, taking out a little each day to use for the strangers who came to visit Bagdad. He invited them for supper, and to spend the night.

One day the Caliph came disguised as a merchant. Abou entertained him, not knowing he was the Caliph. After supper they drank wine and Abou told him his secret wish. He explained that Bagdad was divided into four quarters. In one quarter there was an imam and four old men who met to slander and do malicious things against him. "If I were the Caliph for one day," said Abou, "I would punish the imam with 400 lashes and each of the old men with 100 lashes."

The Caliph listened, and poured some wine. On the sly he slipped an opiate powder in Abou's glass. In no time Abou became drugged. The Caliph ordered his slave to carry Abou to the palace, and put him in his bed. Then he commanded all the officers and ladies of the palace to take orders from Abou, pretending he was the Caliph.

Abou woke up and saw his coverlet was cloth of gold, sparkling with pearls and diamonds. Then he saw the Caliph's turban, embroidered with jewels. A slave bowed and said, "Commander of the Faithful, it is time for your Majesty to rise for prayers." Abou followed his orders. Then he ascended the throne and held council with the generals, governors, and officers of state. To them he was "Monarch of the World from East to West, and Vicar on Earth to the Prophet sent of God."

Abou Hassan could not believe he was the Caliph. He thought it was a dream. But he ordered an officer to go to a certain Mosque in Bagdad and find the imam and the four old men. "Beat them (400 for the imam, 100 for the others); dress them in rags; put all five on camels with their faces to the tails and lead them through the city, proclaiming loudly, 'This is the punishment for all those who are meddlesome.'"

To find out if he was dreaming he called a lady of the court to bite his finger so he would know if he was asleep or awake. Seven beautiful ladies fanned him; escorted him to the dining hall where musicians played and danced while he was at lunch. Then later at dinner there were seven more beautiful ladies.

One of the ladies, named "Cluster of Pearls," brought him some wine in which she had put an opiate powder. Soon Abou was fast asleep. The Caliph had him dressed in his own clothes and taken back to his home.

When Abou Hassan woke up he still believed he was the Caliph. His mother believed he was crazy, and so did the neighbors. They took him to a lunatic asylum where he was given fifty strokes of the bastinado (big stick) daily to help him remember he was not the Caliph. Finally, he decided it had all been a dream.

When he was released Abou Hassan went back to inviting strangers to supper. The Caliph came again, dressed as a merchant. After dessert they drank wine for some time, and the Caliph asked if he ever thought of getting married. "I would be glad to provide a lady for you," he said. So Abou agreed to drink to the health of the lady. The Caliph drugged him again, and his slave took him back to the palace and put him in a hall. There were officers, ladies and musicians there when he woke up. They played and danced around him. Abou was in a mood for cutting capers so he joined the dance, and the Caliph was much pleased. From this time on the Caliph and Abou became great friends. Abou visited the palace frequently and met Zobeide, the Caliph's wife. Abou fell in love with one of Zobeide's slaves, the beautiful Nouz-hatoul-aouadat. When they were married the festivities at the palace lasted for many days. The Caliph and Zobeide gave the couple very rich and handsome presents. So they settled down to live in great luxury. They gave entertainments and lavish parties -- and in a year were penniless.

Retold from "The Arabian Nights" - Junior Library
Illustrated by Earle Goodenow (Grosset & Dunlap)

The first part of the story of "Abu Hassan", as related here, was not used in Weber's score. His opera opens with the couple penniless, discovering that there is neither food or wine in the house. The characters and plot of Weber's version of "Abu Hassan" is printed in Symphony Stories. The name of Abu's wife has been changed to Fatime (Fah-teem-eh).

1) In discussing the story of the opera with your children it would be a good idea to bring out the fact that legends, fables and folk tales may go through many changes as they are passed down through the years. Can you think of any American folk tales or songs with different versions in different sections of the United States? For example: "Go tell Aunt Rhody" - "Go tell Aunt Patsy" - "Go tell Aunt Nancy" - etc.

2) You might suggest reading other stories from "The Arabian Nights." Many children already are familiar with Ali Baba and the Forty Thieves, Aladdin, or The Wonderful Lamp, and Sinbad the Sailor.

3) Older children might find it interesting to write and produce a play or a puppet show. Some suggested procedures:

... Make a list of the characters in the story of "Abu Hassan."

... Describe each one with a sentence or two.

... Create each character in movement, dance improvisation and pantomime.

... Let the children write the story in their own words, then choose a script for the production.

About the Composer

... Carl Maria von Weber, noted for the establishment of a German national opera, not only with libretti in the German language, often based on national subjects, but with music unmistakably German in style. He is also looked upon as the founder of the Romantic School in opera.

... His father, Franz Anton von Weber (1734 - 1812) had been an army officer but he took up the profession of music when he was in his forties. His niece, Constanze Weber, was the wife of Mozart -- Carl Maria's first cousin by marriage.

... Carl's mother was a dramatic singer of considerable talent. Both parents were eager for their son to have a good music education. His first teacher was his stepbrother, Fritz, a pupil of Joseph Haydn. He had thorough instruction on the piano from J. P. Heuschkel, and later became a virtuoso concert pianist. As a chorister in the Salzburg Cathedral he attracted the attention of Michael Haydn who gave him free lessons in composition.

... He became so much interested in the invention of lithography that he worked at it, improved the process, and printed his own Opus 2, Variations for Pianoforte, in 1800.

... Weber's greatest fame rests on his two masterworks, the operas Der Freischütz and Euryanthe.

... The première of Der Freischütz (a marksman who uses magic bullets) was a major triumph. His wife, Caroline Brandt, sang the role of Agathe. Weber's son describes the event in a biography of his father. "The curtain fell but not a soul left the house. Thunders of applause and thousands of voices summoned the composer before his enraptured audience. At last he appeared. . . . Amid the deafening shouting, flowers and verses were flung from all directions. The success had been immense, unparalleled."

... Der Freischütz was given fifty performances in Berlin in the next year and a half. In 1822 it was taken to Dresden, where its Berlin success was repeated. The same year it was also produced in Vienna. Rossini attended the première, and is said to have remarked that the opera gave him the colic. But the young Viennese went wild, hailing the triumph of German opera.

... The Viennese impresario who had brought Der Freischütz to Vienna commissioned Weber to write a new opera for his theatre. Weber responded with a new work which he called Euryanthe. This too proved to be very successful. It was first performed on October 25, 1823 before a brilliant audience which included the Emperor himself.

... After the success of Der Freischütz in London Weber was commissioned, for a magnificent sum, to write an opera in English. Although his health was declining he managed to finish his Oberon and conduct the première on April 12, 1826. He considered Oberon to be the crowning triumph of his life. But it was his last one. He never left England. He was found dead in bed. He was buried in London, but eighteen years later he was moved to Dresden. Richard Wagner wrote special music for the burial service and delivered the eulogy.

II. HOLBERG SUITE, Op. 40 — Turnabout T V S 34404

Prelude
Rigaudon

Edvard Hagerup Grieg
1843 - 1907

Grieg's Holberg Suite, Op. 40, was composed in 1884 in commemoration of the 200th anniversary of Ludwig Holberg's birth. The Suite for String Orchestra was dedicated to Frau Erika Lie - Nisson. The instruments needed to play the Suite are 1) Violins 2) Violas 3) Cellos and 4) Double Bass.

In the orchestra score Baron Ludwig is described as "the Molière of the North, the creator of the modern Danish-Norwegian literature." He is further described on the Turnabout jacket as the Norwegian-born Holberg who "lived in an age when the well-born Dane was supposed to write Latin to his friends, talk in French with the ladies, summon his dogs in German, and use Danish only to swear at his servants. By his writing of poetry and political satire, and the writing and directing of plays in Danish, Holberg accomplished for Danish much the same thing Elias Lonnrott achieved for the Finnish tongue: he elevated Danish to the status of a literary language. And he had to do this through his own writing. His country needed a literature; he therefore provided it with a generous and versatile pen. History, science, philosophy, and politics were among the fields explored by Holberg for the benefit of his countrymen."

The Grieg Suite is a fine example of the composer's genius for writing lyrical melodies with wistful, nostalgic undertones. If you are familiar with Solveig's Song from the Peer Gynt Suite you will discover some basic similarities in this music.

Listening Highlights

PRELUDE

A -	a	fast repetitions of pattern	8 measures
	b	smooth flowing melodies	8 measures
	a	fast repetitions of pattern	2 measures
B -	c	downward passages - all strings	8 measures
	d	repetition of pattern - viola, then cello pizzicato underneath	8 measures
		repetition of pattern - bridge	4 measures
	e	strong new melody - first, violins, then basses	8 measures
A'	b	smooth flowing melodies	8 measures
	Coda		8 measures

RIGAUDON

A -	a	brisk staccato - 2 counts to a measure	8 measures
	a'	derived from a	10 measures
	b	strongly accented patterns - loud and soft	18 measures
	c	bold descending final theme - loud	4 measures
B -		smooth legato minor melody	35 measures
A -	From the beginning without repeats		

About the Composer

... Edvard Grieg was a national hero in Norway. Hans von Bulow called him the "Chopin of the North." Grieg himself felt that a composer "of the North" might imply that he belonged to all the Scandinavian countries. To clarify his stand that he was definitely Norwegian, not Scandinavian, he said: "The national characteristics of the Norwegians, Swedes, Danes are wholly different and their music differs just as much. I am not an exponent of Scandinavian music, but of Norwegian."

... As a nationalist composer Grieg drew his inspiration from native folk songs and rustic dances. He never used them literally but let his imagination transform them into his own original rhythms and melodies.

... Once a great Norwegian violinist and composer said to him: "Do you see the fjords over there -- the lakes and streams, the valleys and forests, and the blue sky over all? They have made my music -- not I. Frequently when I am playing, it seems to me as if I merely made mechanical motions and were only a silent listener while the Soul of Norway sings in my soul."

... Years later it was Grieg who became the silent listener while the "Soul of Norway" sang in his soul. But the cause for Norwegian music was not won without constant perseverance and frequent discouragement.

... Early in 1864 it was Grieg's good fortune to become a friend of a young Norwegian musician named Rikard Nordraak, composer of the Norwegian national anthem. Nordraak introduced Grieg to his personal collection of Norwegian folk songs and dances. He, too, wanted to create a Norwegian music in the tradition of the Norse race. Together they vowed to dedicate their lives towards freeing their country's music from German influences and encouraging the use of native folk sources.

... At about this time he became engaged to his own first cousin, Nina Hagerup, a talented singer who later popularized his songs. Because of her parents' objections the marriage was delayed until 1867. Then in 1869 the tragic death of their first and only child, a thirteen-month-old girl plunged Edvard Grieg into a depression.

... His despair was unexpectedly relieved when he received a letter from Rome, full of warmth, encouragement and appreciation. It was from Franz Liszt telling him that he was profoundly impressed by his Sonata in F for violin and piano. He added: "I could hope that you are finding in your own country the success and encouragement you deserve."

... Eventually, as Grieg continued to compose and his fame spread throughout Europe, his own country did encourage and appreciate him. The government granted him an annual subsidy which assured him of financial security.

... Among his many compositions his Concerto in A Minor is probably the most frequently performed. But his incidental music to Henrik Ibsen's play, Peer Gynt, is his most popular work. The Viennese critic, Eduard Hanslick prophesied that Ibsen's drama would survive only because of Grieg's music.

III. SONG: OLEANA
Norwegian Folk Song

Recording, Book 5
Exploring Music

Accompaniment: Exploring Music Series, Book 5
Holt, Rinehart & Winston, Inc.

OLEANA IS PRINTED ON THE INSIDE FRONT COVER OF SYMPHONY STORIES. Children should memorize all four stanzas of the song to sing with the orchestra. They are not permitted to bring copies of the words or the music into the concert hall.

Practice the song ahead of time, preferably without the aid of the piano. For school rehearsals you may want to use an autoharp to stabilize the beat. Please do not bring the autoharp to the concert.

Autoharp Chords

$\frac{2}{4}$ F - | F - | B♭ - | F - |
| C7 - | F - | C7 - | F - |

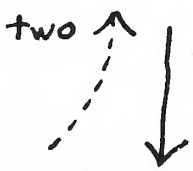
TEACHING THE SONG

Talk about Grieg's interest in folk songs and how Norwegian folk tunes and dances were an inspiration to him when he was composing. Point out that Oleana begins with the Refrain. This is often the case in folk song singing.

If possible, teach the Refrain in two parts. The verses may be sung in unison.

The song is in 2/4 meter. In conducting, use a strong down beat on the "ones." For example:

The preparatory beat will be an upbeat on "two."



At the conclusion of the Grieg Holberg Suite The conductor will ask the children to stand. Warn them to watch carefully for his signal, and to get up as quietly as possible. The orchestra will play an introduction before the conductor gives the audience the cue to start singing. Impress on your children the importance of watching the conductor at all times, and to make any changes in tempo or dynamics that he indicates.

IV. MARCH OF THE SIAMESE CHILDREN from "The King and I"
Richard Rodgers, 1902 - 1979
Oscar Hammerstein II, 1895 - 1960

B O L #54
Bowmar Orchestral Library

Richard Rodgers and Oscar Hammerstein II were collaborators in the writing and production of a number of successful Broadway musicals. Richard Rodgers composed the music and Oscar Hammerstein II wrote the words. With Oklahoma! they were at the height of their careers. This musical, which continues to be popular with audiences all over the United States, was first staged in New York in 1943. The original choreography synthesized ballet movement and square dancing. Essentially a "folk" inspired work it brought together plot, music, and dance in such a way that critics heralded it as a new form of American opera.

"The King and I" after many successful performances on Broadway a number of years ago is now having a revival during the present season. The famous collaborators, Rodgers and Hammerstein, are no longer alive to witness their continuing popularity, but theatre-goers in New York will again have the opportunity to hear the delightful music and enjoy the story of "Anna and the King of Siam."

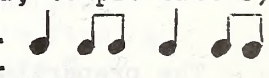
The scene was laid in Siam (now Thailand) during the time of the Civil War in America. Abraham Lincoln was President. The King of Siam, who was sympathetic to Lincoln's efforts to free the slaves, offered to send him some elephants to transport ammunition. You will find a summary of the plot in Symphony Stories, page 8.

Things to do

1) Talk about what has happened to Siam. Show maps. Discuss Thailand (TĪ-land) as it is to-day. (A constitutional monarchy in Southeast Asia; 198,404 square miles; estimated population, 1961, 27,181,000; capital, Bangkok; surrounding countries, Burma, Laos, Cambodia, Malaya.)

2) Read and discuss the story. Then list the characters and describe them in pantomimic dance movement: The King of Siam; Anna, the governess of the King's children; Anna's little boy: the Crown Prince; all the Siamese children, of different ages and sizes; attendants at the Palace.

3) Listen to the music many times to help the children discover that it is Oriental (instruments are gong, wood block, cymbal, temple blocks).

4) Discover the rhythm pattern, repeated many times:  Play the pattern on different kinds of percussion instruments.

5) The music of The March of the Siamese Children may be charted in seven sections:

A B A C A B A

You will notice that the "A" section returns after each new theme is played. This is Rondo Form.

6) Dramatize the entrance of the Siamese children as they are presented at court to their new governess.

V. SYMPHONY NO. 100 in G Major ("Military") M 34126
Menuetto Columbia
Finale
Franz Joseph Haydn
1732 - 1809

During a period of four years, beginning on New Year's Day in 1791 and ending August 15, 1795, Haydn made two trips to London. He went at the invitation of Johann Saloman, an orchestra conductor, who made a contract with him to compose six symphonies and conduct them at a series of concerts. The success of the first six was so great that he was commissioned by Mr. Saloman to write another set of six symphonies.

It was on Haydn's second visit to London that he wrote the "Military" Symphony. It was performed in the spring of 1794. The name "Military" was given to the symphony because in the second movement Haydn's score calls for a large drum, brass cymbals, and a triangle -- in addition to the tympani -- to imitate the Turkish Janizary bands. Music of the Janizary, the military bodyguard of Turkish sovereigns, c. 1400 - 1826, was extremely popular in Europe around 1800. Mozart imitated it in his Abduction from the Seraglio, and in the Turkish March from his Piano Sonata in A. Beethoven also imitated it in his Ruins of Athens, and in the finale of his Ninth Symphony. Harpsichords and pianofortes of the late 18th century frequently were equipped with "Janizary" stops which made a rattling noise.

Haydn's "Military" Symphony pleased the King so greatly that Haydn was specially presented to his Majesty by the Prince of Wales. And another happy aspect of the Saloman concerts was that Haydn is said to have made a net profit of $12,000, enough to relieve him of any financial anxiety connected with English visits.

Things to Do

1) Compare the size of Haydn's orchestra with the size of the usual symphony orchestra of to-day. When Joseph Haydn first became director of music for Prince Nicholas on the Esterhazy Estate there were seldom as many as sixteen musicians to take part in concerts and opera performances. Haydn constantly begged for more players. Finally, in 1785, his orchestra had grown to twenty-three players -- twenty-four when he himself played the harpsichord.

2) In 1790 Joseph Haydn went back to Vienna where he lived happily in a house of his own, compsing and giving lessons until he was an old man. His two most famous pupils were Mozart and Beethoven. Find out more about Haydn's relationships with these two composers. Consult the Bibliography for lists of books and filmstrips.

3) On the outside back cover of Symphony Stories there is a Percussion Score to be played with a recording of the Third Movement of the "Military" Symphony (Menuetto). Suggestions on teaching children how to play the Percussion Score are written on the following page.

T H E P E R C U S S I O N S C O R E

MENUETTO from Haydn's SYMPHONY NO. 100 in G MAJOR ("Military") M 34126
Columbia

THE PERCUSSION SCORE IS PRINTED ON THE OUTSIDE BACK COVER
OF "SYMPHONY STORIES"

Have each child prop up the score on his desk
by placing a thick book on top of page 12, "Symphony Stories"

Teaching Procedures

1. Explain to your children that the Percussion Score is for classroom use only. Do not bring percussion instruments to the concert.

2. Arrange to have all the required percussion instruments at each child's place ahead of time. Do not pass them out after the children arrive if you want to save time and avoid confusion.

Instruments needed:

DRUMS
MARACAS
STICKS
FINGER CYMBALS
JINGLE BELLS
BRASS CYMBALS
TRIANGLES
TAMBOURINES
WOOD BLOCKS

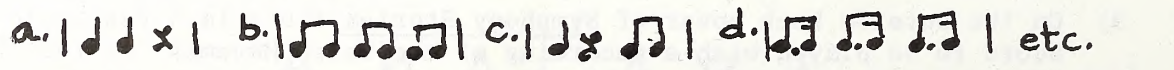
3. Play the recording a number of times for listening only. Help the children to discover for themselves that the Minuet is in three sections:

A B (Trio) A

The middle part, known as the Trio, is a contrast in mood and melodic feeling from the "A" sections. The tempo and rhythm remain steady throughout.

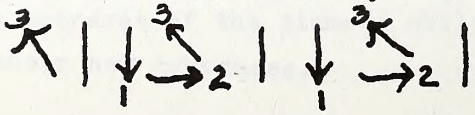
4. Looking at the score explain the meter (3/4) and call attention to the fact that each line of the score begins on the third beat. On lines 1, 2, 5, 6, 7, and 9 the third beat (upbeat) is a rest.

5. There are three quarter notes, or their equivalent, in each measure. Let the children discover some of the different note patterns and write them on the board:



6. Count the meter out loud: three | one two three | one two three |

7. Clap the first beat in each measure, then "conduct" the score:



VI. COLONEL BOGEY MARCH
Kenneth J. Alford (pseud.)
1881 - 1945

B O L #54
Bowmar Orchestral Library

The composer of the Colonel Bogey March, Frederick J. Ricketts, used the pseudonym, "Kenneth J. Alford." He was born in London in 1881 and died in Redgate, Surrey, in 1945. Alford's fame spread rapidly after his Colonel Bogey March was introduced in the movie, "Bridge on the River Kwai" in 1958. Because Alford was known as "the British Sousa" you may find it interesting to have your children learn more about "the American Sousa." His march, Stars and Stripes Forever is on the same recording with "Colonel Bogey."

About the Composer, John Philip Sousa (1854 - 1932)

... As a bandmaster, Sousa was internationally renowned. He was appointed leader of the Marine Band in 1880 and by 1891 he had made it into a balanced ensemble of forty-nine players which included 26 reeds, 20 brass and 3 percussion.

... Sousa organized his own band in 1892 and toured with it through the United States, Canada, Europe and later all over the world.

... As a composer, Sousa wrote many kinds of popular music, notably songs and operettas. But, it was as a composer of wind-band marches that he excelled. He lived at a time when the march was especially popular. It was basis of the repertory for military and parade bands as well as for village bands and it turned up at ballroom dances as music for the Two-Step of the 1890's.

... Sousa composed about one hundred and forty marches between 1876 and 1931. He believed in entertaining the public rather than in trying to educate, but his musical standards and taste were of high quality. Comparing himself to Theodore Thomas who had a great symphony orchestra he said: "Each of us was reaching an end, but through different methods. He gave Wagner, Liszt, and Tschaikowsky, in the belief that he was educating his public; I gave Wagner, Liszt and Tschaikowsky with the hope that I was entertaining my public.

Listening Highlights - THE STARS AND STRIPES FOREVER

The typical Sousa March is fairly short, in duple meter (2/4, 2/2, or 6/8.) The framework follows a conventional pattern.

After playing the recording of Stars and Stripes a number of times, let children try to work out something about its structure:

Introduction	4 measures
First theme	16 measures (repeated)
Second theme	16 measures (repeated)
Trio	32 measures
Break	24 measures
Trio	Louder with piccolo counter-melody
Break	24 measures
Trio	Counter-melody in trombones

Stimulate children's creative ideas about playing simple percussion instruments in different sections; or, perhaps developing movement.

VII. SONG: I MAY NOT PASS THIS WAY AGAIN
Words and music by Rod McKuen

Recording, Book 5
Exploring Music

Accompaniment: Exploring Music Series, Book 5
Holt, Rinehart & Winston, Inc.

I MAY NOT PASS THIS WAY AGAIN IS PRINTED ON THE INSIDE BACK COVER OF SYMPHONY STORIES

Children should memorize all three stanzas of the song to sing with the orchestra at the concert. Before the conductor invites the audience to stand and sing, your selected school instrumental group will play the song through once. There should be a teacher-conductor in charge of this group. They must have the music memorized in order to follow the teacher's direction.

INSTRUCTIONS FOR PLAYING

The Instrument players are "on their own" and will not be accompanied by the orchestra. Instruments to include in the group may be small wind instruments, such as tonettes, melody or song flutes; recorders; violins; melody or tone bells and autoharps.

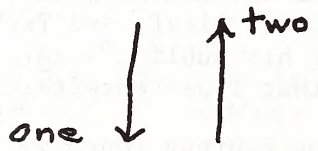
1) Wind instruments and strings play the entire song.

2) Bells play 3rd, 4th, and 6th lines.

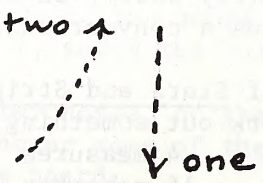
3) Autoharps play the chords as printed on page 12 of Symphony Stories. As an introduction sound three strong C-chords.

TEACHING THE SONG

The song is in 2/2 meter. There are two beats to the measure. In conducting use a definite strong down beat on the "ones." As follows:



Since the first measure is incomplete, starting on the last half of the first beat, a possible preparation might be:



Before the audience stands to sing, the orchestra will play the last two lines of the song as an introduction.

Tell your children to watch the orchestra conductor carefully during the singing, and to make any changes in tempo or dynamics that he indicates.

VIII. L'ARLÉSIENNE - SUITES NO. 1 and NO. 2 - 1872
Minuet
Farandole
Georges Bizet
1838 - 1875

B O L #78
Bowmar Orchestral
Library OR
P M C 7024 Stereo
Quintessence

When the French dramatist, Alphonse Daudet, asked Georges Bizet to write incidental music for his play, "L'Arlésienne," (The Woman of Arles) he was delighted. Bizet had a life-long interest in the stage, as well as a great talent for orchestration that was colorful and imaginative. This was a requisite in 1872 when a composer of incidental music had to write his score for the players the theatre happened to employ. The Vaudeville, the Parisian theatre at which L'Arlésienne was to be produced, had an orchestra of twenty-six pieces -- seven violins, one viola, five cellos, two double basses, two flutes, one oboe, one clarinet, two bassoons, one saxophone, two horns, kettledrums, and piano. It was an odd assortment of instruments, but with Bizet's talent the music turned out to be something of a masterpiece.

Listening Highlights for the Minuet

As children listen to the recording of the Minuet help them to discover Bizet's use of instruments:

A - Dance Movement
  a Violins
  b Woodwinds, strings (Question and answer)
B - Trio
  c Scraping sounds in open fifths to imitate bagpipes and a drone bass
  d Singing theme - Clarinets and saxophone, with a soft melody for strings weaving in and out
  e Codetta - Solo oboe and strings
A - As above

The Story of L'Arlésienne

The plot of "L'Arlésienne" is not a children's story. The scene is laid in Provence at the old farmstead of Castelet. Frédéri, the young son of the house, is madly in love with a beautiful dark-eyed woman of Arles, who never appears in the play. As the family are about to celebrate Frédéri's engagement to L'Arlésienne, a stranger arrives with letters, proving that the woman of Arles is a common adventuress. She has taken advantage of Frédéri's love to become the mistress of the rich estate of Castelet.

The engagement party is off, and Frédéri is brokenhearted. The boy's mother fears that he will commit suicide, but his uncle reassures her, saying: "One dies of pleurisy, a crack in the head, or is swept overboard by a big wave . . . but luckily, one does not die of love."

Later in the play Frédéri decides to marry his childhood friend and playmate, Vivette. At the betrothal celebration, the stranger reappears. The memory of his old love for the beautiful L'Arlésienne sweeps over him, and in despair he throws himself from an upper window. As he lies dead on the stones below, the play ends with these lines, "Look from this window and you will know whether or not one dies of love!"

M O V E M E N T

MOVEMENT is a child's natural medium of expression. He uses it as an extension of listening to deepen his impressions of the music he hears. He is often able to "dance" his impressions of musical experiences more effectively than to express them in words. Movement may be a means of stimulating his imagination and of encouraging his innate desire to create. It may also be an outlet for frustration or for an emotional problem. With all children movement promotes a sense of physical well being; and it offers a change of activity to relieve fatigue during the school day.

LISTENING requires concentration. It is not merely "hearing" the sound of music; it is giving one's whole attention to it. First listening experiences usually reflect vague impressions such as the over-all mood. Children hear the obvious parts of the composition -- changes from loud to soft, strong rhythmic pulse, fast and slow tempos, repetition of familiar patterns; sudden accents, outstanding instruments, etc. In guiding children's responses it may be helpful at times to point out a certain specific element for concentrated listening. Awareness of the many elements will develop gradually as new concepts are built. THE LISTENER NEEDS TO HEAR THE MUSIC MANY TIMES.

IN BUILDING CHILDREN'S AWARENESS of musical elements some teachers may find it useful to refer to a check list from time to time:

CHECK LIST OF MUSICAL ELEMENTS FOR SPECIFIC LISTENING

DYNAMIC CHANGES	Loud, soft, accented, sudden or gradual
MELODIC CONTRASTS	High, low, small range, large range, staccato, legato
RHYTHMIC CONTRASTS	Change of meter, varied rhythmic patterns
TEMPO CHANGES	Fast, slow, moderate, sudden, gradual
MOOD	Lively, serious, happy, sad, wistful, turbulent, etc.
CHANGE OF KEY	Major, minor, atonal, modal
SCALE	Pentatonic, diatonic, whole tone, modal, 12-tone row, chromatic
STRUCTURE	Section, phrase, theme
FORM	A A, A A B A, A B C A, Rondo - A B A C A D A, etc.
TEXTURE	Linear, chordal, contrapuntal, many voices or instruments, few voices or instruments, solo

Books about Movement

Driver, Ann	MUSIC AND MOVEMENT	Oxford Univ. Press
Gray, Vera &	MUSIC, MOVEMENT AND MIME FOR CHILDREN	Oxford Univ. Press
Percival, Rachel	Recording: Listen, Move & Dance (Electronic music and instrumental selections)	Cap H - 21007
Russell, Joan	CREATIVE DANCE IN THE PRIMARY SCHOOL (Highly recommended for all ages: an excellent philosophy on the importance of free movement versus patterned dances)	Praeger
Spencer, Cornelia	HOW ART AND MUSIC SPEAK TO US	John Day

Some Suggestions to New Teachers

1. Set aside in your schedule one or two regular times each week for dancing.

2. Clear as large a space as possible. Let the children clean the floor and move their own desks or tables according to an established routine.

3. Take off shoes and socks. Contact of bare feet on the floor helps in "feeling" the rhythm. Also, children are able to hear the music better without the sound of shoes (Rhythm sandals or sneakers are O. K.)

4. Let each child begin by finding a space on the floor where he can spread his arms out as far as possible without touching another dancer.

5. In order to encourage children to utilize all the floor space, suggest that they constantly keep dancing "to the edges." To emphasize keeping as much space as possible between dancers as they move over the floor, suggest that they "go through the holes."

6. Let children explore different levels by moving high in the air, by moving at an in-between level, or by moving near to or even on the floor. Move to the left, right, forward, backward.

7. Use the whole body--legs, arms, back, face, torso, fingers, head, eyes, knees, feet, ankles, wrists, etc.

8. If your class is large, divide it into three groups. One way to accomplish this is to let the children number themselves; one, two, three -- one, two, three, etc. Do not always have the same children in each group. Vary the way you choose by such devices as calling names alphabetically, letting children choose, taking names with "two letters, three letters, four letters," etc., asking those who most want to dance a number to volunteer. Children like to be chosen by colors -- "those with pink dresses, red socks, blue shirts, brown eyes," etc.

9. Before attempting to dance with music, be sure that your group has heard the music many times, and is feeling it "from within."

10. When your class begins moving to music, say as little as possible in order to build up an atmosphere of listening. A good way to encourage quiet is to stop the music from time to time and see if the dancers can carry on in silence, still "listening" inside to the music they have been hearing.

11. As the children continue to dance, their movement will be more expressive when they have become thoroughly familiar with the content of the music. For instance, they will hear changes in tempo or dynamics; melodic rise and fall; change in mood; phrasing; pattern; etc.

12. Don't always be an observer. Take off your shoes and dance!

13. Sometimes let the children initiate original movement without following music. Drums, other instruments, or vocal sounds may be used as accompaniment.

14. Also use poetry, stories, words, paintings, textile designs, movements of natural and medhanical objects to stimulate dance ideas.

Warm-up Ideas to Initiate Creative Movement

1. MIRROR DANCE — Two children, facing each other. One is chosen as a "leader" to initiate different movements which his partner imitates. Reverse, letting the other child become the leader. Then, instead of imitating make movements as different as possible from the other partner.

2. ALTER EGO — One child is seated on the floor with several instruments, such as a drum, a maraca, a xylophone, cymbals. He "composes" at random while his partner makes up original movement to fit his musical sounds. Reverse the roles of the two children.

3. SPACE — Try out the limits of the floor space by:
   ...Moving to the edges, passing through, but not touching other dancers. Return to the center, then back to the edges and be quick to turn or reverse direction so as not to get in the way of anyone else.
   ...Move forward, backward, in a diagonal, a circle, a spiral, zig-zag, figure eight, triangle, square.
   ...Move upward, downward, from side to side, flat on the floor, climb the wall, whirl.

4. TEMPO — Move fast; move slowly; gradually faster and slower.
   ...What starts slowly and moves faster and faster? (Train, car, airplane, etc.)
   ...What starts fast and moves more and more slowly? (A top, a wind-up toy, etc.)

5. SHAPE & SIZE — Make big movements: A big round snow man, an elephant, a giant, a bull-dozer, etc.
   Make small movements: An ant, a baby bird, a tiny spider, etc.

6. PATTERN — Clap and dance names of flowers, children, food, birds.

7. LEVELS — Stretch up and move as high as possible; as low as possible, and at a middle level.

8. HEAVY & LIGHT — Lift a heavy weight; push a heavy weight; pull a heavy weight; stuck in molasses, moving every way trying to get unstuck;
   Float up and float down; dance: feathers, leaves, falling snow, soap bubbles.

9. WORDS
   People: Queen, grandmother, cowboy, astronaut, baby crawling, a lady having tea, cowboy, nurse, doctor, dentist
   Animals: Snake, rabbit, turtle, hippopotamus, kitty, goat, cow, etc.
   Mechanical objects: Washing machine, windshield wiper, egg beater crane, oil well pump, helicopter, etc.
   Natural phenomena: Wind, rain, hail, ice storn, hurricane, etc.

10. PANTOMINE — Dramatize poems, stories, scenes from plays, ballets, etc.
Use movement to describe a spinning top; a ball game; sand; stars; a fox hunt.

FINGER PAINTING

FINGER PAINTING, unlike painting with brushes, furnishes a simple, direct way of extending the child's listening experiences. The medium is not demanding, and it offers a high degree of tactile satisfaction. To be successful with a group of children, the situation must be carefully prepared in advance.

Materials Necessary for Finger Painting

Smooth surfaced tables (enamel, masonite, linoleum tops or hardwood) of height comfortable for child to stand and reach the entire area of the paper.

Finger paints of good quality. (Not made of starch or other substitutes). Preferably buy the original Ruth Shaw finger paints prepared by Binney & Smith, from Southern School Supply, Raleigh, N. C. Colors: Black, red, blue and green.

Other materials needed: some newspaper, a dipping pan, glazed finger paint paper, a sprinkling can, a pail to wash in, a pencil, tongue depressors, paper towels, old shirts or aprons, absorbent cloths, a tablespoon, and an electric iron.

SUGGESTIONS FOR USING WITH MUSIC: Let everyone experiment with the paint and paper for some time before introducing music. Then listen to the recording once or twice before beginning to paint. Always observe this rule:

START AND STOP WITH THE MUSIC

Steps in Finger Painting

1. Roll sleeves above elbow, and put on apron.
2. Put folded sheet of newspaper on floor to receive finished painting.
3. Half fill pail of cool water, placing near it 2 absorbent cloths for cleaning up.
4. Have ready a pan of water 4" by 17" (or cafeteria tray) for submerging paper.
5. Place open jars on supply table along with tongue depressors for easy access.
6. Write name and date on rough or matte side of paper.
7. Roll paper in small cylinder and submerge in dripping pan. Unroll, pulling under, up and out of water until both sides of sheet are thoroughly wet. Allow excess water to drip back into pan.
8. Lay wet sheet on table and smooth out air bubbles and wrinkles.
9. Take jar of chosen color to table with tablespoon and depressor.
10. Put 3 level tbsps. of finger paint in center of paper.
11. Replace jar of paint on supply table.
12. Mash paint with palm of hand until it is smooth and soft.
13. Sprinkle with water and spread over entire page.
14. Add sprinkle of water now and then to keep moist until painting is finished.
15. Wash arms and hands before removing the painting.
16. Lift paper carefully at upper right corner until sheet is loosened from table.
17. Carry, spread between 2 hands, and lay on newspaper to dry.
18. Clean up finger paints from table, spoons, tongue depressors.
19. Return jar lids and jars to storage shelf.
20. Empty pans of water and dry thoroughly to avoid rust.
21. Later, when painting is dry, press it with a warm iron on matte side.

DISPLAY OF PAINTINGS. As important as the actual finger painting experience is, children should have an opportunity to display their work, and to tell their classmates about it. If space is limited they might just stand in front of the class and hold up each painting. If bulletin board space is available, the paintings can be mounted and hung.

B I B L I O G R A P H Y

Books .....Films .....Filmstrips

B O O K S

About Composers

Day, Lillian	GRIEG	Hyperion
Deucher, Sybil	EDVARD GRIEG, BOY OF THE NORTHLAND	Dutton
Mirsky, Reba Paeff	HAYDN	Follett
Young, Percy M.	HAYDN	White
Weil, Ann	JOHN PHILIP SOUSA	Bobbs
Graham, Alberta P.	GREAT BANDS OF AMERICA (Sousa)	Nelson

About Instruments & The Orchestra

Allen, Robert T.	THE VIOLIN	McGraw
Baines, Anthony	MUSICAL INSTRUMENTS THROUGH THE AGES	Walker
Bonner, Mary G.	WONDERS OF MUSICAL INSTRUMENTS (children)	Lantern
Bunche, Jane	AN INTRODUCTION TO THE INSTRUMENTS OF THE ORCHESTRA	Golden Press
Ewen, David	INSTRUMENTAL CHAMBER MUSIC (children)	Watts
Greene, Carla	LET'S LEARN ABOUT THE ORCHESTRA (children)	Harvey House
Surplus, Robert W.	FOLLOW THE LEADER: THE STORY OF CONDUCTING	Lerner
Suggs, William W.	MEET THE ORCHESTRA	MacMillan

Stories of Interest

Berger, Gilda	KUWAIT AND THE RIM OF ARABIA	Watts
Goodenow, Earle	THE ARABIAN NIGHTS	Grosset
Lovejoy, Bahija	TWO BOYS OF BAGDAD	Lothrop
Shay, Arthur	WHAT IT'S LIKE TO BE A MUSICIAN	Reilly & Lee

About Opera

Cross, Milton	NEW MILTON CROSS' COMPLETE STORIES OF THE GREAT OPERAS (children)	Doubleday
Gass & Weinstock	THROUGH AN OPERA GLASS	Abelard
Streatfield, Noel	THE FIRST BOOK OF THE OPERA (children)	Watts

FILMS and FILMSTRIPS

Films available from the North Carolina Public Library Film Service:

MARCHING ALONG WITH SOUSA
BRASS CHOIR
FIDDLE DE DEE
INSTRUMENTS OF THE ORCHESTRA

Films available from U. N. C. Audio-Visual Department, 111 Abernethy Hall, Chapel Hill, North Carolina 27514. Send for latest catalog.

BRASSES
WOODWINDS
PERCUSSION
STRINGS
STORY OF A VIOLIN

Filmstrips

Jam Handy Series	INSTRUMENTS OF THE ORCHESTRA 6 color filmstrips & 6 recordings	Prentice Hall, Inc. Education Division
Great Composers Series	FRANZ JOSEPH HAYDN - #HAR-1810	Prentice Hall
Great Masters of Music Series	HAYDN, FATHER OF THE SYMPHONY - #KR-2	Keyboard
Biographies of Great Composers Series	HAYDN - Bowmar #282	Bowmar
Arthur Meriwether	THE FIRST DRUM - Part I How Music Began 1976 42 frames 6 min. Gr. K - 5	Resources Contemporary Drama Service

STATE LIBRARY OF NORTH CAROLINA
3 3091 00766 4006